

INTRO

The *Star Ocean* series contains a staggering amount of characters + elements directly named after Greco-Roman mythological figures. Each of these examples have a mythological counterparty which inspired their character design, story arc, battle skills, and relationships.

I created this compilation to gather and summarize these references. I'll continue updating it as I discover more (and I am always discovering more) so if you notice something I missed, please let me know and I will add it to the document!

You can reach me at woltarfan @ Discord or sorenkierkao3@gmail.com.

- [You can find all my SO3 projects + translations here.](#)
- [My Ko-fi link, if you'd like to support my SO3 projects/translation work.](#)



STAR OCEAN 1

Ilia Silvestri → Ilia (Rhea) Silvia & Greek Titaness Rhea



Both Ilia's first and last names reference the same Roman mythological figures: first, Ilia (also known as Rhea) Silvia, the mother of Romulus and Remus, who founded the mythological Rome; and second, the Greek Titaness Rhea, the Mother of the Gods.

Silvius was the dynastic name for the Silvii, the legendary kings of Alba Longa. Ilia Silvia was a princess of Alba Longa and the daughter of King Numitor. Ilia's uncle, Amulius, seized King Numitor's throne and—to keep Numitor's line from producing rival heirs—forced Ilia to become a priestess sworn to eternal chastity. However, Ilia was impregnated by the Roman God of War, Mars, and soon gave birth to twin boys: Romulus and Remus.

Amulius ordered that Ilia's infants be drowned in the rivers of Tiber, but they survived, washed ashore, and were famously suckled by a she-wolf and raised by a shepherd. When the twins grew up, they discovered their royal heritage, became leaders of a band of adventurous youths, and eventually overthrew Amulius and restored their grandfather to the throne. They founded their own city, but Romulus killed Remus in a quarrel over where and how to build it. With Remus out of the way, Romulus named the city after himself: Rome.

Like Ilia Silvia, Ilia Silvestri's significance is memorialized through the birth of her son, Claude, who established *Star Ocean's* most defining heroic lineage (the Kennys). Ilia Silvia fathered children with a War God; Ronyx is likewise a famous military captain and admiral. In the myth, Romulus was not just Rome's founder but also a warrior in his own right: in *Star Ocean*, Claude is one of the Federation's greatest officers.

Speaking of Claude—after Romulus and Remus were violently separated from their mother, they were abandoned near the forest of Tiber. They only survived thanks to the intervention of woodland beasts at the pastoral margins of civilization: a she-wolf and a shepherd named Faustulus. The brothers grew up outside the royal court and only later discovered their true place in history.

Claude is subject to the same motif remixed for a sci-fi setting: he is accidentally transported away from his father, displaced into the Sacred Forest on the underdeveloped planet Expel. There, he encounters Rena, who brings him to the local community of Arlia, who regards him as the legendary "Hero of Light." In Latin, *silvestris* means "of the forest," "wooded," or "wild," which derives from *silva*, "woodland."

Star Ocean's Ilia sports a cheerful, irreverent, alcohol-loving personality, which is the inverse of mythological Ilia's, who was forced to become a Vestal Virgin. In the Roman myth, Ilia's pregnancy was a sacred prohibition for Vestal Virgins, and Ilia's uncle punished her with life imprisonment. Likewise, *Star Ocean's* Ilia and Ronyx risk life imprisonment and court-martial under the family's own sacred prohibition—the Underdeveloped Planet Preservation Pact (spearheaded by Stephen D. Kenny) the Kenny patriarch—by traveling to the Styx, where, during this prohibited voyage, Claude is conceived.

The mythological Ilia Silvia's own name and story was arguably inspired by the Greek Titaness Rhea, the Mother of the Gods (Roman mythographers found an appropriately maternal Greek figure in Rhea, the mother of Zeus, and associated the last name "Silvia" with Rhea's epithet *Idaea*, which referred to the forested Mount Ida and associations with the Idaean Mother).

The Titaness Rhea is known for giving birth to the generation that replaced the Titans and established the Olympian age of the Gods. Famously, the Titaness Rhea hid her unborn child, Zeus, from the ancient ruler of Time (Kronos), allowing him to survive and mature elsewhere. Zeus later returned to defeat Kronos, becoming the ruler of the new divine order. Similarly, Claude ends up fighting the Ten Wise Men—ancient beings from 3.7 billion years ago—drawing a tight parallel.

Erys → Eris



Erys' Japanese name is エリス (*Erisu*), referencing Eris, the Greek winged goddess of strife and discord, who spread death and slaughter as she flew across battlefields. Eris is the sister and companion of Ares, the Greek God of War.

Erys Jerand is a Featherfolk with golden wings who was brainwashed into a killer so lethal it earned her the nickname "Deathwing." She spreads death across the Van continent exactly as Eris spread it across the battlefield. Erys was abducted and made a war instrument by a military faction known as "the Crimson Shield", which mirrors the larger Eris-and-Ares relationship.

There were actually two mythological Erises: a cruel one who fostered war and slaughter, and a second, better Eris who represented the wholesome struggle of honest competition, striving, and self-improvement. Likewise, Erys is one being in two bodies: Erys, the original brainwashed Featherfolk assassin, and Mavelle, via the borrowed Muah body she swaps into to pursue her revenge. The "Deathwing" Eris becomes a better version of herself (a reformed ally who chooses productive survival and reconciliation in her good ED). Erys' personality is also dualistic: Erys is generally upbeat and friendly, but when angered, she reveals a surprising sadistic streak that frightens both people and animals.

Eris is most known for the golden apple myth. After Eris was uninvited to Peleus and Thetis' wedding, she threw a golden Apple of Discord down, declaring it belonged "to the fairest" goddess in attendance. Three goddesses started quarreling over it, which ultimately triggered the entire Trojan War. Eris' propensity for strife transcended the battlefield: she served as a disruptive presence between women, pitting them against each other, especially over the question of who is most beautiful. In a related Erys PA invoking Eris' myth about beauty/exclusion/wounded pride, a painter who had previously wanted to paint Mavelle encounters a beautiful woman who reminds him of Mavelle, and meanwhile, completely ignores

Erys herself. Roddick can either console Erys by saying that "personality's important," which raises her AP, or instead continue emphasizing a woman's beauty, which lowers it.

Lias Warren → Laius



Lias Warren is a reference to Laius, the mythological king of Thebes and father of Oedipus.

The mythological Laius was placed in mortal danger through his child: an oracle predicted that Laius' son, Oedipus, would kill him, and eventually, Oedipus (unknowingly) does so after Laius and Oedipus each mistake each other for hostile travelers on the roadside. Likewise, Lias Warren is attacked by a demon disguised as his foster daughter Phia, causing observers to believe that Phia had attempted to murder her father.

Both Lias and Laius are also distinguished military/royal patriarchs whose stories are structured around a succession crisis, albeit inverted in *Star Ocean*. In the Greek mythology, Laius nevertheless fathers Oedipus despite the oracle's warning, then refuses to accept his son as Thebes' rightful heir and abandons him outside the city. In *Star Ocean*, Lias instead promotes his son as heir: appointing Cyuss to the command position within the Astral Knights, despite accusations of nepotism from other knights. Cyuss himself isn't convinced that he's earned the position due to his own merits, and decides to leave the order to become strong enough to stand on his own two feet. Both Lias and Laius drive their sons away through exile—in Laius' case, it was self-imposed and deliberate; in Lias', it was unintentional.

The Laius myth also begins with a mysterious plague devastating Thebes. The oracle declares that the city can be purified only by identifying and punishing Laius' murderer—it's that investigation that gradually uncovers Laius' concealed parentage and mistaken identity. *Star Ocean* also begins with a devastating petrification sickness which sends Roddick and his

companions searching for a cure, ultimately involving them in Lias' attack/murder (depending on the player's choices) and enabling them to expose the mistaken identity plot.

Some mythological traditions connect Laius' death not only to the oracle's prophecy but to an earlier offense that effectively "cursed" him: while Laius was in exile from Thebes, he taught Pelops' son Chrysippus to drive a chariot, starts to desire Chrysippus, then abducted him. Because Laius violated Pelops' hospitality, a curse is laid upon Laius' house. *Star Ocean's* Lias is also effectively "cursed" by his past: as one of the heroes who fought the Demon World, he safeguards the Bladeless Sword, an ancient weapon associated with an earlier struggle against Asmodeus such that, in the present, the Demon World repeatedly targets him.

Unlike Laius, who is cursed after abusing the hospitality of others, Lias, by contrast, behaves as a proper host: Roddick's party is allowed to stay in his house, and Lias is attacked while they're sheltering there. Lias also adopts a child (Phia) whom Laius would have abandoned—the mythological Laius bound Oedipus' feet and ordered a servant to leave him for dead, but Lias takes in Phia as an adopted daughter.

Arachmene → Arachne



The boss Arachmene is a reference to Arachne, the extraordinarily talented Lydian weaver in Roman mythology, who challenged Athena and was transformed into a spider. Her name became inseparable from spiders and weaving.

Arachmene, a spider-type boss, serves as Asmodeus' principal demonic servant and attacks Astral during the attempt to kill Lias.

STAR OCEAN 2

Dias Flac → Zeus



Dias' name is a reference to the Greek God Zeus. In Greek, Zeus is called Δίας/"Dias," which is thought to have derived from the proto-Indo European "dyēus," meaning "daytime" and/or the even more ancient sky deity that later inspired the mythology of Zeus.

Zeus' family was destroyed by Kronos who attempted to kill him and his siblings. Zeus alone survived while his kin were cannibalized. After surviving secretly in Crete, Zeus returned, only after growing powerful enough to confront his family's killer. He waged war against Kronos and emerged victorious.

Dias' character arc follows a comparable structure: bandits abduct and murder his family and other villagers, leaving Dias as the sole survivor. He departs Arlia, spends years wandering and training to become the strongest, and eventually returns to the story as a renowned warrior throughout Expel.

Zeus was an Ouranios (of the sky) God: ruling over the open air, the thunderbolt, and stormy gusts. Likewise, Dias' battle skills—Air Slash, Pale Moonlight, Gale Thrust, Moonlight Arc, etc.—relies on the release of force through the air. Zeus' principal animal was the eagle, the supreme bird of the sky and a symbol of royal power, victory, and his ability to strike from above. Likewise, bird imagery repeatedly appears in Dias' techniques, with attacks such as Phoenix Blast or Hawk Scream Blast, which transforms his fighting energy into a fiery bird. *Anamnesis* gives Dias a technique called Black Hawk Spin and makes the thunder association more explicit: a Dias variant uses "Raikoha," an attack that releases a moving sphere of lightning. And of course, Dias' blue hair and color schemes assume a sky-like palette.

Beyond being the famed ruler of the heavens, one of Zeus' cult titles was *Sōtēr*, the Savior/Protector, whose core function was guardianship. Zeus Herkeios guarded the household, and Zeus Xenios protected guests and those placed under another person's protection. Having failed to protect his loved ones once, Dias reorganizes his entire life around protection, joining the party largely out of his need to protect Rena.

Zeus also ruled over the games: the Olympics served as his festival, and he held the title *Agonios*, patron of athletic and martial contests. Evoking Zeus Agonios, Dias' reappears mid-game during the Lacuer Armory Contest, in which he is a participant that faces off against Claude. Not surprisingly, Claude loses; Zeus stood at the summit of the Olympian hierarchy as the strongest God, and Dias' combat prowess is exceptional even among the game's heroes. Greek art and myth placed four personified spirits around Zeus' throne: *kratos* (strength), *zelos* (rivalry or emulation), *nike*, (victory), and *bia* (force). These four spirits manifest most potently around Claude and Dias' dynamic.

Philia → Philotes

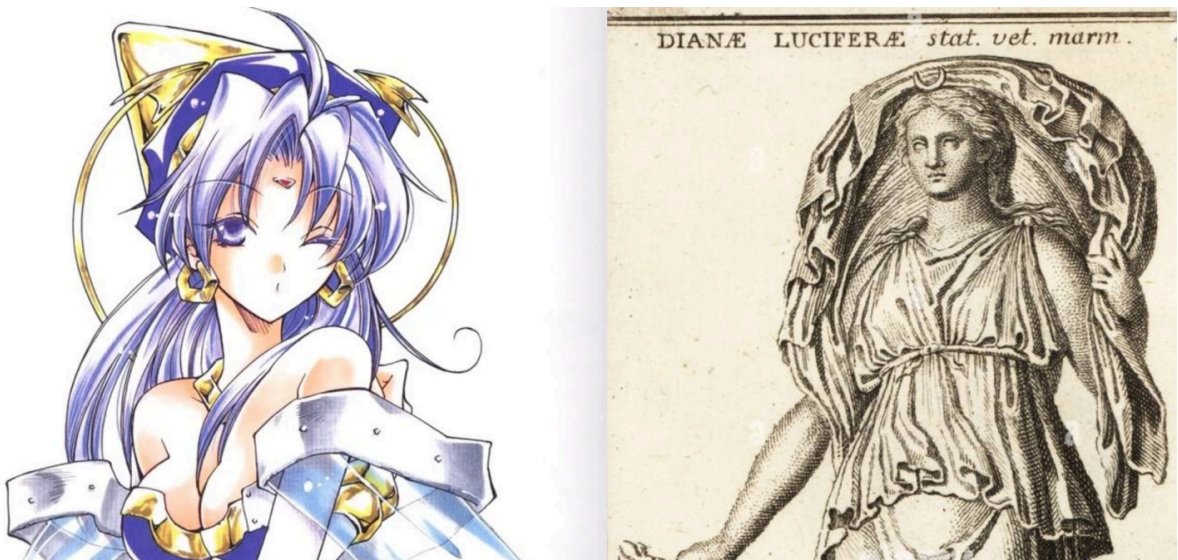


Philia's name is a reference to Philotes, the Greek Goddess of love, affection, friendship, and attachment. Philia is an alternate version of Philotes' name, and is also derived from the Latin word *filia*, which means "daughter."

Philotes was a minor and often overlooked Greek divinity who had little independent mythology, overshadowed by more famous love gods such as Aphrodite and Eros. Yet her concept of Love didn't merely refer to the emotion between individuals, but rather she represented Love as one of the two fundamental forces governing the cosmos. Philotes as Love drew unlike things together, producing combination, harmony, and life. In contrast, her opposite, *Neikos* (or Strife), separated things and moved the cosmos toward fragmentation. The universe cycled between the predominance of Love and the predominance of Strife.

Likewise, Philia is an optional and easily missed character: players can complete *Star Ocean 2* without fully understanding who she was. Philia and her father Dr. Lantis, their essences existing within Gabriel, reproduce the primordial Philotes vs Neikea dynamic cleanly. After Philia was murdered during an terrorist attack related to Operation Ten Wise Men, Dr. Lantis reprogrammed the Ten Wise Men into instruments of annihilation: artificially incorporating both Philia's and his own consciousness into the composite being that became Gabriel. Philia's presence within Gabriel served to suppress his full power; Gabriel even complains that Philia has defied him and calls her a 'limiter' suppressing his true ability. Once she disappears, Gabriel's strength multiples—effectively the triumph of Neikos after the removal of Philotes.

Celine Jules → Selene



Celine's first name in Japanese is セリーヌ (Serinu), a reference to the Greek Moon Goddess Selene. Selene was most known for crossing the sky every night, never staying in one place. Selene was later associated with the archetypal image of witchcraft; Thessalian witches are known to have drawn down Selene's lunar powers through their own bodies to cast spells.

Celine, in turn, is a noblewoman treasure hunter with a passion for adventure, forever crossing the world after her next find. Celine's magic (e.g. Lunar Light, Starlight) is drawn-down moonlight routed through her body, enabled through the symbological tattoos on her thighs. Her *Anamnesis* battleskills emphasize her roving aspect: Adventure Road, Edge Explorer, etc.

Ancient Selene was commonly depicted with a moon disk or crescent over her head, a golden diadem, and a shining robe or veil that formed an arch above or behind her. Celine's design faithfully incorporates those attributes: circular golden structures surround her head and shoulders, the ring behind her head resembles a celestial halo, and she wears an arched veil around her body. Selene was also frequently represented bearing a torch that distinguished her

as she moved through the nighttime darkness. Celine carries a long staff ending in a large radiant orb.

Selene's great love was Endymion, a beautiful man she watched from the sky. Selene loved Endymion eternally but could never truly join him, because he was held in eternal sleep inside a cave on Mount Latmus. Always yearning for more of him, Selene would descend from the sky to visit him during the night. Endymion's identity varied considerably between traditions—at times he appeared as a humble shepherd, a hunter, a prince, or a king. He was a mysterious figure himself, shrouded in the contrast between his seeming pastoral simplicity and the elevated royal status assigned to him in many accounts. Meanwhile, Celine's emotional backstory is defined by unreachable love for Prince Clauzer: just as Selene and Endymion's romance was associated with a cave, Celine and Clauzer are introduced in the Krosse arc where Celine leads the party into the Krosse Cave. Clauzer introduces himself to Celine as Clyde, passing himself off as an ordinary man. Only later does Celine discover that Clyde is Clauzer, the prince of Krosse.

Selene was frequently addressed and represented as a celestial queen, and likewise, Celine can end her story as the Queen of Krosse after marrying Clauzer. In her related ending, palace attendants try to stop Celine from departing on another adventure. Clauzer overrules them, mentioning that the castle could never contain her, and permits her to travel as long as she returns safely: mirroring the Selene/Endymion romance that's structured around departure and periodic return.

Selene didn't just have eyes for Endymion. She was markedly promiscuous—Selene bore children to Zeus, was courted by Pan, and so on. Celine is also quite a flirt: she finds older men like Ernest and Bowman attractive (in a PA, Bowman reveals that he and Celine were once arranged for potential marriage), and in the manga she's attracted to an old sea captain.

Inspired by the moon's cold shine, the moon's patron metal was silver. Celine has an affinity for glittering surfaces: aside from her love of treasure and romance, Celine likes jewelry and baubles. Her surname is a play on "jewels," which is more apparent in the Japanese (ジュレス / Juresu), that is, her full name is rendered Selene Jewels.

Dr. Lantis → Atlantis



Dr. Lantis is a shortened reference to Atlantis, the legendary civilization described by Plato that was destroyed after its power, ambition, and moral order deteriorated, despite its advances in culture and technology.

Likewise, Dr. Lantis belongs to Nede, an ancient, almost unimaginably advanced civilization. His Ten Wise Men project creates near-indestructible biological weapons, but the project is corrupted following Philia's death, and the ensuing disaster devastates Nede's military and contributes to the Nedians abandoning their former galactic civilization for the artificial world of Energy Nede.

Rhima → Rhea



Rhima, Rena's biological mother, is yet another Titaness Rhea reference. Rhima saves her infant daughter from a Nedian laboratory's destruction by sending Rena far back through time and space, giving her only a pendant that will eventually reveal her origin.

This mirrors Rhea's central myth: Rhea saved her infant child Zeus from Kronos by concealing him and sending him elsewhere to be raised in safety.

STAR OCEAN 3

Fayt Leingod → The Fates



Fayt's name in the original Japanese is フェイト・ラインゴッド (Fate Linegod), referencing the Fates, the three Greek Moirai who each represented the thread/line of fate, the underlying fabric of reality. The Fates spun, modified, and ultimately cut that line. Fayt's surname, "Linegod/Leingod," is a straightforward reference to "line of God."

The Greek word *moira* originally captured the idea of an allotted portion or share. The Moirai trio are thus those who distribute the portions destined for individual lives at birth. Indeed, the Fates were closely connected to birth, and later traditions imagined them appearing around the time of a child's birth to determine the course of their lives. Fayt is likewise born with a portion assigned to him: the Destruction gene, which was apportioned to him at birth.

The three Fates map seamlessly onto the larger trio of Fayt, Maria, and Sophia, who are each given the three Moirai's "functions": the first Moirai, Clotho, established the line of fate and connected the mortal world to the divine (mapping onto Sophia's power of Connection—Sophia is the one who connects the Eternal Sphere to 4D Space), while Lachesis manipulated and apportioned the line (mapping onto Maria's Alteration). The final Moirai, Atropos, destroyed the line, bringing life to its irreversible end (mapping onto Fayt's Destruction).

The Moirai were called daughters of Ananke, or *Necessity*. Likewise, Robert's project is framed as the product of necessity: after learning that the Creator intends to destroy their world, the Leingod Lab believe that their only chance at survival was to engage in forbidden research and create beings capable of entering the Creator's realm. Robert describes this choice as one forced upon them by the threat of annihilation, where the three modified Children are really just the "children of Necessity":

The Moirai outranked the gods, which is precisely the Fayt/Maria/Sophia trio's function. In Greek mythology, even Zeus was bound by the Fates and could not overrule them. Likewise, Luther's plans to destroy the Eternal Sphere were thwarted by the machinations of the Children.

The Moirai were always sisters, but they weren't always a trio—at Delphi, only two Moirai were venerated: the Moira of Birth and the Moira of Death. These two siblings worked alongside an unrelated leader called Moiragetes (either Zeus or Apollo, depending on the source), creating a trio consisting of two siblings plus an unrelated third. Likewise, Fayt and Maria were modified together ([and are strongly implied to be siblings](#)), originally a matched set, and Sophia was selected two years later, from outside the Leingod bloodline—she serves as the Moiragetes.

To supplement this reference, in the 4th official *Star Ocean 3* novelization, a potential ED for the game is proposed where Sophia's parents adopt Maria after the battle with Luther, making Sophia and Maria adopted sisters—and the Fayt/Maria/Sophia trio, at least on paper, all siblings with each other.

Albel Nox → Nox



Albel's surname references the Roman Goddess Nox, equivalent to Nyx, the Greek Goddess of the Night. Nox was regarded as a figure of such terrifying, ancient power that even Zeus himself openly feared her wrath. Nox was associated with the black darkness of the night, as well as her large number of children, including Nemesis (who embodied retribution for the sin of hubris), Hybris (arrogance); Thanatos (death), Keres (violent/cruel death), Momos (blame, mockery, and carping criticism), Oizys (pain), Moros (impending doom), Eris (strife), Hypnos (sleep), the Oneiroi (dreams), and Misericordia (pity, compassion, and mercy).

Critically, Nox was the most ancient primordial being and one of the earliest rulers of the cosmos, preceding the likes of Zeus and the Olympians. She represented the first principle that existed prior to the ruling gods. [Likewise, Albel and Glou are strongly implied to be descendent from the ancient Aquorian Queen, Aquaria I](#), who herself descended from the Nedian symbologist who, along with several other Nedians, escaped Nede and crash landed onto Elicoor II eons ago. The Crimson Scourge, originally one of the Kingdom of Aquor's most sacred treasures, answers only to the Holy Mother and her direct descendants—those who have inherited the "Living Eyes of the Holy Mother" (aka, genes strong enough to withstand the Scourge's symbolological power).

When ancient Aquor fell, Queen Edyglyph fled "into the night" with her infant son, her royal entourage, and the Crimson Scourge. The Scourge and its bloodline disappear into the literal night and re-emerge centuries later through the mythological personification of "Night," a man named Nox who commands the Black Brigade. Albel's hidden ancestry—older than both Airyglyph's and Aquaria's—creates a political version of the Nox motif.

The Scourge chooses Albel as its master after he successfully answers its question, "What is it that you hate?" Albel answers that he hates nothing more than himself—citing his inexperience, selfishness, arrogance, suspiciousness, rebelliousness, jealousy, and impotence. Albel recites nearly the entire brood of Nox children who embody negative attributes: Arrogance for Petulantia; Phthonos for jealousy; Eris for rebelliousness, Apate with suspicion, impotence for Oizys, etc.

Nox's daughter, Petulantia, personified insolence, hubris, violence, reckless pride, and arrogance that invited karmic punishment. Albel's in-game dictionary explicitly says that he "should have died for his hubris" during the Accession of the Flame, when a fifteen year old Albel failed to commune with an air dragon. The dragon answered his failure by breathing fire on him, but Albel's father placed himself between Albel and the flames. Glou died while Albel survived, but he lost his left arm in the process.

Likewise, the mythological Nox was associated with acts of parental protection. In one of the most famous Nox myths, a young Hypnos angers Zeus by putting him to sleep. Zeus wakes up, his temper provoked, and decides to pursue Hypnos. Hypnos flees to his mother Nox, and Zeus abandons his pursuit lest he risk displeasing Nox. Albel's Accession of the Flame similarly involves a young foolhardy son provoking the wrath of a vastly stronger power, where the Nox parent must intervene between their child and punishment, saving the child's life in the process.

Nox's sons Hypnos (who rules over sleep) and the Oneiroi (who rules over dreams) also manifest in Albel's constant nightmares that force him to scream through the night. Nox's children also included Momos, the personification of blame, mockery, and insolent remarks, who was expelled from Olympus for the offense of never shutting up. Albel serves as the party's Momus: constantly criticizing and condemning the people around him. Momus also famously wished that humans had a window in their chests so their hidden thoughts could be inspected. Inversely, this is what Albel cannot permit. He uses caustic language to keep others at arm's

length. Momus' was expelled for his insolence, and in *Star Ocean 3*, Duke Vox successfully schemes to have Albel imprisoned as a traitor by the King of Airyglyph.

While known as a bringer of terror, Nox was not purely malevolent and was understood more as a dual-natured deity who ruled over rest and concealment. In Albel's case, concealment is embedded into his design (he wears a clawed gauntlet over his several burned/lost left arm), his personality (contempt masking mercy), and his hidden ancestry (as descendant of Aquaria I).

Misericordia (presiding over compassion, pity, and mercy) is among Nox's children, and ancient poets describe Nox as merciful, restorative, and capable of bringing relief from grief. Albel's mercy is a key feature of his duality: he refuses to take prisoners-of-war or brandish his sword against those who are weaker than him. He allows Fayt, Cliff, and Nel to flee the Kirlsa Training Facility despite being a top-ranking military general, and in the official novels, Albel refuses to draw his sword against Tynave and Farleen, relying on unarmed attacks instead. In his solo ED, he enters the catacombs after the investigative team disappears, fighting Romero to restore his soldiers' honor and lay them to rest, motives that are made explicit in the official novelization.

Albel's father, Glou, was a political reformer who schemed to overthrow the previous Airyglyph king and install Airyglyph XIII, who was 12th in line from the throne, in his place. Glou's reformation was plagued by conspiracy and assassination, which draws upon another famous Nox myth. After Zeus reached adulthood, Nox prophesied to him that he will become the fifth king of the gods, and advises Zeus on how he could successfully overthrow Kronos, the reigning king. Nox directed Zeus to use a "trick", intoxicating Kronos with honey and waiting until he stood under a tree, where Zeus ambushed him, tied up, and castrated him in secrecy. After Zeus became king, Nox continued to serve as Zeus' political advisor/mentor, advising him on how to solidify his rule.

In the *Star Ocean* series, several "Albel" proxies exist, most notably Arumat (in SO4) and Victor (in SO5), both of whom are also named after Greco-Roman mythological figures. Arumat, as Albel's first successor, [is named after Thanatos](#), Nox's son. Victor, as Albel's second successor, [is named after Victoria](#), Nox's granddaughter. Arumat precedes Victoria in the genealogical line, mirroring the generational inheritance from child -> grandchild.

Nel Zelpher → Zephyr



Nel's last name, Zelpher, is a reference to Zephyr, the Greek God of the West Wind. In Greek mythology, the Anemoi (the wind gods) had distinct personalities based on their cardinal directions. The God of the North Wind, Boreas, represented the harsh, freezing North Wind, while Zephyr was the gentle West Wind that brought warmth, melted the snow, renewed plant life, and heralded the arrival of spring.

Nel's design is intrinsically wind-themed. Nel displays a strong affinity for wind-based runology and combat skills (Whirlwind, Flying Guillotine, Divine Wrath, which finishes in a deadly tornado). Beyond elemental associations, Zephyr lived among colder, harsher siblings but was distinguished by his compassionate nature. Likewise, Nel serves Aquaria, a lush, archetypal spring landscape, which borders Airyglyph, a snowy, barren country (representing Boreas). Zephyr's role was to end the reign of winter—that is, end the reign of Airyglyph, which is precisely Nel's arc. Her actions directly lead to the "thawing" of war and the ushering of a new, peaceful age: Nel is described as abandoning her personal grudges against Airyglyph and dedicating herself to building cooperative relations between the two countries. Her personality also replicates this contrast: as Crimson Blade, Nel hides a deeply compassionate nature beneath a cold and ruthless exterior.

Zephyr's job was that of a messenger and abductor, befitting the association with wind (winds carry things off). In Apuleius' story of Cupid and Psyche, Psyche is abandoned on a high rock and fully expects to die at the hands of a monster. Zephyr suddenly arrives to transport her (and later, her sister) safely away from the rugged mountainside, depositing her by a flowered valley. In *Star Ocean 3*, Nel snatches and carries Fayt and Cliff out from Airyglyph's rugged mountains and delivers them safely to the flowery Aquaria at the behest of the Aquarian Crown. Zephyr is repeatedly used by other gods as a carrier or intermediary: Zephyr also carried Aphrodite across the sea as an agent of a higher authority.

Despite being the most compassionate of the wind gods, Zephyr was also associated with a powerful jealous streak—in one of the most famous Zephyr myths, Zephyr, so consumed with jealousy watching Hyacinthus "hang out" with Apollo instead, blew a powerful gust of wind to veer a discus off-course, striking Hyacinthus in the head and killing him. This is an extreme version of the much more mild scenario that plays out in Nel's paired ED: consumed with jealousy after seeing Fayt and Clair hanging out together, Nel meets Fayt's goodnatured attempts to catch up with a stiff attitude and cold eyes. Nel's Flying Guillotine is itself evocative of the Hyacinthus discus.

In *Anamnesis*, Nel is additionally associated with the anemone flower (a recurring motif in her Bridal outfit and related skills: "Pale Pink Windflower" and "Ceremonial Anemones"). Anemone (ἀνεμώνη) translates directly to "of the wind," and as such, anemones are commonly known as windflowers. The anemone was first described in an older Greek myth regarding Adonis' violent death: after Aphrodite discovers his body, maimed by a wild boar (often said to be a jealous Ares in disguise), Aphrodite sobbed over his body, her tears mixing with his blood, and sprouting red anemone flowers where they fell—beautiful but fragile flowers, anemones represent the memory of a life cut short. Later versions of the anemone myth involve Zephyr directly: after Zephyr becomes consumed with a nymph named Anemone, he inadvertently causes her tragic death after Zephyr's spouse, Flora, discovers the affair, banishes Anemone, and transforms her into the anemone flower.

Dion Landers → Zeus



[Like Dias Flac](#), Dion Lander's first name is yet another reference to the Greek God Zeus, this time derived from the Greek Dios, the genitive form of Zeus' name ("of Zeus" or "belonging to Zeus.") Names like Dion and Dionysios are placed in a constellation around Zeus.

Dion's defining contribution to the plot is his work on the Thunder Arrow, the giant runological weapon developed to defeat Airyglyph. Zeus, likewise, wields the thunder bolt, his defining weapon and instrument. Zeus' thunder bolt confers him divine martial supremacy, and Dion's Thunder Arrow confers Aquaria a decisive advantage not only against Airyglyph, but against the Vendeeni threat. The Thunder Arrow is ultimately used airborne (atop a flying dragon), mirroring Zeus' air supremacy as he strikes down enemies from above.

Erinia → Erinys



The Elicoorian Goddess Erinia (and Eleanor Duran, the 4D Being she was modeled off of) is a reference to the Erinyes, female powers who personified wrath, vengeance, and punishment directed against those who violated fundamental moral obligations (murder, broken oaths, and other grave transgressions). They were frequently represented as a group of three.

The Church of Apris describes Erinia as one of three sister moon goddesses—a fierce and warlike woman who rules over thunder and battle. Eleanor, the 4D Being who inspired Erinia's mythology, is one of the original developers of the Eternal Sphere who was in charge of calculating the physics of armed conflict.

During the Eternal Sphere's development, Eleanor was involved in a conflict with the previous owner of Sphere, a man named Daguon Zeber. After Daguon attempted to "destroy her using various underhanded methods", Eleanor took him to court and won. Although she was hired by Sphere's subsequent owner, Luther, she felt responsible for forcing Daguon's supporters into the shadows, prompting her to resign from the company after the Eternal Sphere project took off in earnest. After her resignation, "a huge burden was lifted from the company," and Sphere achieved massive success.

Eleanor's dispute with Daguon is inspired by the Erinyes' function as pursuers of justice—they were powers from whom the guilty couldn't easily escape. Eleanor refused to let Daguon's abuse remain concealed or unpunished: his title and status as Sphere president didn't protect him from the consequences. Eleanor's lawsuit also directly mirrors the Erinyes' role in the trial of Orestes, one of their most famous myths. They pursued Orestes for killing his mother, then appeared in Athens during a formal homicide trial as his accusers. Athena established a jury court while the Erinyes presented the prosecution's case. Likewise, given Daguon's underhanded campaign, Eleanor could've responded through corporate sabotage or personal revenge, but instead, she submits the matter to judicial resolution.

Both Eleanor and the Erinyes challenge powerful male authority. In *Aeschylus*, the Erinyes boldly confronted Apollo and the Olympian order. Despite Apollo mocking them, they insisted that their authority couldn't simply be discarded because the newer, younger Olympian regime found them inconvenient.

Indeed, Eleanor belongs to the founding order (the original developers of Sphere), mirroring how the Erinyes belonged to an ancient divine order: in some traditions they arose from the primordial sky god, and in others they're daughters of Nox.

After Orestes' trial, the Erinyes were allowed to remain in Athens and were granted a protected place within its religious order. Similarly, Luther retains Eleanor. In *Aeschylus*, the Erinyes *themselves* describe their presence as potentially burdensome upon Athens. Eleanor's dictionary entry ends with a similar observation: after she resigned out of a feeling of guilt, it was as though "a huge burden" had been lifted from Sphere. This inverts the blessings of the Erinyes: after they accepted their new position in Athens, they stopped threatening ruin and instead promised protection and prosperity. However, Sphere sees massive corporate success only after Eleanor is driven away.

Irisa → Iris



The Elicoorian Goddess Irisa (and Irisa Pahm, the 4D Being she was modeled off of) is a reference to the Greek Goddess Iris. Irisa's Japanese name is イリス (*Irisu*), the standard Japanese rendering of "Iris."

In the Church of Apris, Irisa is the eldest of the three moon goddesses who presides over storms and dance, ruling over the vast sky. Iris was a sky deity traversing through the air, who was associated with rain clouds and atmospheric water. Ancient Greek poetry described her with the epithet "storm-footed."

The 4D Being Irisa Pahm reinforces the reference: as one of the original Eternal Sphere developers, she was responsible for configuring world backgrounds. Elicoorians subsequently interpreted and transformed her into that of a great goddess governing the sky itself.

Ikelos' Book of Prophecies → Ikelos



Ikelos' Book of Prophecies references Ikelos, the Roman deity who was one of the sons of Somnus, the God of Sleep. Ikelos created deceptive or convincing images during people's dreams, often assuming the shapes of animals, birds, and serpents.

Roman literature used dreams as vehicles through which gods send true or false visions. In *Star Ocean 3*, Ikelos' Book of Prophecies is a collection of cryptic predictions attributed to Aquaria I. Some of its prophecies appear to have come true, including the prediction that an "Arrow of Apris" would descend from the heavens during a crisis. Mortals called the Roman Ikelos "Phobeter," meaning "frightener," due to Ikelos' dreams communicating frightening, mutable symbols that are often deceptive. Ikelos' Book of Prophecies "supposedly" records every divine plague that will ravage Elicoor II, and some scholars argue that it was actually forged during the war with Greeton approximately 300 years earlier.

Ikelos often appeared in dreams as a bird, his speciality. Likewise, in Ikelos' Book of Prophecies, Aquaria XXVII recites a passage that describes the "Arrow of Apris" descending from the heavens, which ultimately leads to an era of peace and tranquility. Aquaria believes Fayt and Cliff, descending from a ship called the *Eagle*, are the Arrow—corresponding to one of the forms specifically governed by Ikelos. The *Eagle* is an Ikelos-like apparition due to its deceptive nature as well: the unknown vessel is in fact a spaceship, a technological machine incomprehensible to the Elicoorians interpreting it.

Ikelos displayed his forms specifically to kings and chieftains as they slept at night. Likewise, Ikelos' Book of Prophecies was written by Aquaria I, a Queen and Holy Mother, and its most important prophecy is interpreted by Aquaria XXVII.

Sirvia I and Romeria → Rhea Silvia and Rome



The first Queen of Aquaria's royal name, Sirvia I (Silvia in the original Japanese), as well as the current Queen's personal name, Romeria Zin Emurille, are both references to Rhea Silvia and the founding of Rome.

After driving Greeton out of the ancient Aquor by unleashing a flood from the Sacred Orb that submerged the present-day Surferio, Crestia (along with her brother, Ronaldo) secured the popular support of the people after she claimed to have received a divine revelation from Elena, the Goddess of Light, revealing to her that she was a descendent of the Aquorian royal family. As Queen, Crestia changed her name to Sirvia I and also assumed the title of Holy Mother. Meanwhile, Glyphians assert that Crestia was merely a "city girl with only the slightest trace of royal blood," and that "most of [Aquaria's] inhabitants are the descendants of the lowest classes that lived in the Ancient Kingdom of Aquor."

Rhea Silvia was a princess (and holy virgin priestess) of the displaced royal house of Alba Longa. Her family was suppressed by the usurper Amulius. Her sons founded Rome only after killing Amulius, declaring that they would restore the legitimate Alba dynasty. It was Rhea Silvia who provided Romulus and Remus with a connection to the legitimate Alba royal house: it was through this house that Rome's founders acquired an ancient ancestry extending back through Numitor and ultimately to the Trojan-Latin past. Like Crestia's declared link to ancient Aquorian royalty, Rhea Silvia was the principal link to royal legitimacy; without it, Rome would've not been established.

Just as Rhea's royal family had been suppressed by a tyrannical ruler, Crestia's Aquor was conquered and occupied by Greeton before Crestia unleashed the Sacred Orb. Rhea was

connected to a holy religious office as a Vestal, and Crestia became a Holy Mother of the Church of Apris.

Crucially, Crestia did not act alone. Her brother Ronaldo Dyne was also a leading figure in the Aquarian Freedom War—he commanded the runological forces that drove out the remaining Greeton army, and later served as Royal Minister while Crestia ruled. He also claimed to have received the The Sacred Tablet of the Ten Precepts from Goddess Elena as well. The sibling relationship between Crestia and Ronaldo echoes Romulus and Remus: both sets of siblings overthrew a power that destroyed their ancestral kingdom. Romulus subsequently established Rome, and Crestia subsequently establishes Aquaria—just as Remus didn't share in Rome's eventual rule, Ronaldo doesn't become king, supporting his sister from the sidelines instead.

Rhea's sons established the city of Rome, and likewise, the kingdom that Crestia and her brother established is currently ruled by *Romeria*, who also serves Aquaria's Holy Mother (of which there have only been 3 in Aquaria's history, including Sirvia I).

Arias → Ares



The village Arias references Ares, the Greek God of War. Ares personifies war as an immediate physical reality: armies meeting, weapons striking, soldiers experiencing rage and fear, and ordinary land becoming a battlefield. He was characterized as being consumed with battlelust and courage. Moreover, the feminine counterpart, Areia, was used as an epithet for female warlike deities that assumed a warlike aspect, including Athena Areia.

Arias is the Aquarian settlement closest to the Airyglyph border. It has suffered more attacks than in the war with Airyglyph than any other Aquarian settlement. Its nearby Aire Hills

represents one of the most bitter conflicts in the war. Both Airyglyph and Aquaria claim sovereignty over the hilly region for different reasons—Airyglyph for growing crops, Aquaria for the wealth of resources within its soil. Because of its proximity to Airyglyph, Aquaria re-deployed Clair and the Shield Legion from Peterny to Arias.

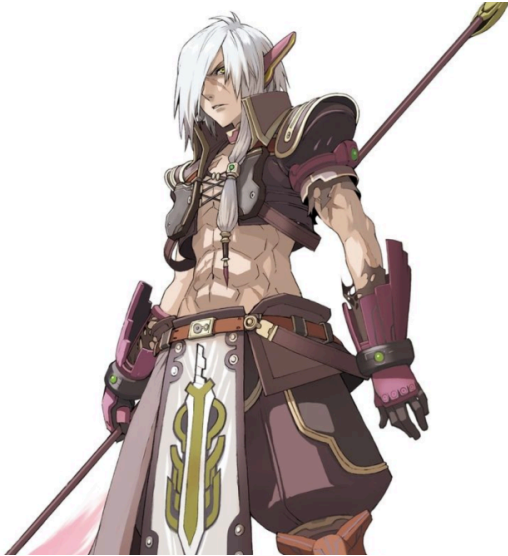
The ancient Athenian Areios Pagos, meaning "Hill of Ares" in Greek, appears to have served as an inspiration for the Aire Hills specifically. Naturally, the ultimate battle at Aire Hills demonstrates the Ares-principle most potently. As the player wanders the battlefield, they can watch as the two armies engage in gruesome duels and killing. The official SO3 guidebook, *Trekking on the World of Star Ocean 3*, singles out the female soldier driving her blade through a Glyphian's head as she straddles his lap: stating that the brutal act "goes beyond terrifying" and even "makes one feel a sense of manic eroticism." Ares' defining relationship was with Aphrodite, the Goddess of sexual desire, and together they birthed the sons Phobos and Deimos (who personified panic and terror respectively). Phobos and Deimos accompanied Ares into war, drove his chariot, and created the psychological conditions under which orderly soldiers became frantic, horrified bodies.

Glyphians refer to Aire Hills as the Kirlsa Hills. Airyglyph wants control over the land for agricultural production, which incorporates the Hills' association between the Greek God Ares and his more "civic" Roman equivalent, Mars. Mars was simultaneously the God of War, but also a guardian of agricultural land and crops.

The ancient Hill of Ares was also associated with judgment following indiscriminate bloodshed. Ares was tried on the Hill of Ares after killing Halirrhothius, and the site subsequently became associated with murder trials. Aire Hills similarly is the place where the war's bloodshed is "judged": Aquaria and Airyglyph arrive with competing justifications for war, but the Vendeeni's intervention decimates both sides of the conflict, ending the war decisively with no real "victor."

STAR OCEAN 4

Arumat P. Thanatos → Thanatos



Arumat's last name references the Greek God of Death, Thanatos, whose name in Greek Θάνατος, is both the ordinary word for "death" as well as the personified God. Unlike Hades, who ruled the Underworld; Thanatos presided over the actual arrival of death itself. One of Thanatos' most famous depictions shows him and Hypnos carrying the body of a dead warrior, Sarpedon, away from the Trojan battlefield so that he could be returned home and properly buried.

Likewise, Arumat is the living warrior who carries an entire dead squadron away inside himself. Once commanding a military unit feared as the "Death Squadron," Arumat survived after everyone around him perished. Arumat's life is dedicated to avenging and redeeming the members of his annihilated squadron; he effectively carries their memory with him into every subsequent battle. During the Funereal Bouquet PA at the site of his unit's destruction, Arumat returns as a funerary act to confront the dead whose absence shaped his identity.

As the personification of death, Thanatos, like Arumat, was depicted as severe, austere, uncompromising, and pitiless. Arumat cleanly embodies Thanatos with his declaration, "I told you I was Death incarnate." One of his battle quotes similarly is, "Death himself has nothing to fear." In addition to his surname, Arumat's Thanatos motif is compounded by his wielding of scythes (associated with mythological death-bringers) and his ship, which is numbered 04, which signifies death in Japanese culture (the word *shi* simultaneously meaning either 'four' or 'death.') Arumat's birthday is in April, the 4th month in the year.

Two of Thanatos' most famous myths revolve around efforts made to prevent him from completing a death. One such myth concerns Sisyphus, who chained Thanatos in a temporary

plot to prevent mortals from dying. In *Star Ocean 4*, a breakdown in Arumat's muscle cells presents him with an ultimatum: give up his current body to live forever using Eldarian medicine, or die an early death. Arumat refuses any attempt at a cure, instead using his impending death as fuel to push himself to the bounds of physical ability. Arumat is offered precisely Sisyphus' deal—abandon death's limitations and embrace eternal life—but turns it down.

The second most famous Thanatos myth takes place in Euripides' *Alcestis*, where Thanatos comes to claim a woman who has chosen to die in her husband's place. Heracles wrestles Thanatos from her and wins her back, saving her from death. *Star Ocean 4* inverts this myth; after Reimi tries to hurl herself off after Edge, Arumat and Myuria physically wrestle her away from death.

Thanatos was never alone: he was twins with Hypnos, and the two frequently appeared together, as they both represented withdrawing from the world (via dreams through Hypnos, or death through Thanatos). *Star Ocean 4* gives Arumat that twin in Faize. They belong to the same species, the same combat profile, and occupy the same party slot. Faize, after watching his people die, becomes the Apostle of Creation, attempting to create a universe where no one will have to suffer and die like his Eldarian brothers and sisters did. Faize is also offered Sisyphus' deal, but chooses it out of his idealism; a dream.

In the *Star Ocean* series, several "Albel" proxies exist, most notably Arumat (in SO4) and Victor (in SO5); all of whom are named after Greco-Roman mythological figures. Arumat, as Albel's first successor, is named after Thanatos, Nox's son. Victor, as Albel's second successor, [is named after Victoria](#), Nox's granddaughter. Arumat precedes Victoria in the genealogical line, mirroring the generational inheritance from child -> grandchild.

Myuria Tionysus → Dionysus



Myuria's last name, Tionysus, is a reference to the Greek god Dionysus. Notably, Bacchus D-79's name is a reference to Dionysus' Roman equivalent, Bacchus, meaning *Star Ocean 4* features two characters named after the same God.

The founding trauma of Dionysus' myth begins with Semele, Dionysus' beloved mother, who was consumed by fire after being attacked by Zeus while Dionysus was still unborn inside her. Zeus snatched Dionysus out from Semele's belly at the last instant, pulling him from her burning body and carrying him away to be gestated elsewhere. In *Star Ocean 4*, as their ship is about to explode in flames, a critically injured Lucien, Myuria's beloved husband, carries Myuria into an escape pod, staying behind long enough to launch her into space. Soon after, Lucien is engulfed along with the rest of his ship in a massive explosion.

In the escape pod, Myuria regained consciousness in time to see only Crowe's ship, the *Aquila*, near Lucien's exploded ship, and grew grief-stricken under the impression that Crowe had attacked them. *Aquila* means 'eagle'; Jupiter's bird, the standard Roman emblem for Zeus' power. In the Dionysus myth, Zeus is genuinely who killed Semele, so Myuria's later accusations track with the mythology. Myuria's name for Crowe before she learns it—"the red-haired man,"—is likewise a subtle fire-epithet.

Dionysus was one of the very few Greek figures who successfully retrieved the dead. He descended to Hades to retrieve Semele and brought her up to be deified as Thyone. And in Aristophanes' *Frogs*, the same journey has him descend specifically to bring back a poet and recover his 'voice.' Similarly, Myuria thinks she's hunting down her husband's killer, but what she actually does is retrieve a data chip that Lucien recorded before his death, containing the full communication between his ship and the *Aquila*. Crowe had been carrying it the entire time; he'd received the message but couldn't understand it without a translator, so he kept it for later. In her ED, Myuria holds the device and talks about being able to listen to Lucien's last words from his grave: an incomplete retrieval.

To ready herself for her vengeance plot, Myuria branded symbological tattoos onto her body. Devotees of Dionysus often branded their bodies; Ptolemy IV, a fanatical worshipper, had the ivy leaf, Dionysus' emblem, branded on people. Moreover, Myuria wasn't born a Tionysus. Having registered her last name to her soon-to-be-husband Lucien, Myuria joined him on a research mission before they officialized their union in a wedding ceremony at En II. In the Roman tradition (where Dionysus was referred to as Bacchus), initiates *became* Bacchoi by taking the god's name onto themselves via ceremony.

Dionysus was the most vindictive god in the pantheon. Nearly all his major myths were revenge narratives, and his method was almost always to induce a delusion in which the victim attacks the wrong target. The paradigm case was Agave, who tears apart her own son believing him a lion, and whose horror comes at the moment Dionysus' induced madness lifts and she recognizes whose corpse she is holding.

Myuria's vindictive madness is inflicted against herself. For many years, she pursued Crowe out of a deep hatred. She joined the party and told Edge she'd kill the 'red-haired man', refusing to believe he could be anyone except her husband's killer. Dionysus' targets are always genuinely guilty of impiety, and the madness he inflicts upon them *is* their punishment. Myuria's target is innocent, and the madness is her own punishment.

A key Dionysus trait was his extreme duality. He was described as simultaneously "most terrible" and "most mild." Myuria is similarly characterized through contradiction. Official Japanese promo material describes her as gentle-looking but emotional and fierce-tempered. Before Lucien's death, she was kind and naturally suited to smiling; afterward, her expression and behavior became severe. The maenads were female devotees of Dionysus, whose name means the "raving" or "raging ones." Maenads were imagined as women driven beyond ordinary inhibition into states of extreme emotional expression, sometimes becoming terrifyingly violent.

Dionysus was also the god of masks, performance, and altered identity. The Dionysian mask allows a person to express an aspect of themselves that their ordinary identity suppressed. Likewise, Myuria frequently adopts a sophisticated, teasing demeanor around Edge—flirting with him in PAs such as "Still Just a Boy" and "Shall I Let You Comfort Me?" even though her heart lies with Lucien. Her sensuality is not necessarily false, but functions as a Dionysian mask.

Dionysus' epithet was *Lyaïos* (Λυαῖος), which, in Rome *Liber*, means "the Free One." His cult function was symbolized by "releasing," from care, constraint, from grief. In Myuria's ending, she visits Lucien's grave to decorate it with a funeral bouquet, saying she can finally listen to his last words without feeling sorrow, then thanking Edge and Crowe for "setting her free" from her "anger and despair."

Dionysus never traveled alone. He moved with the *thiasos*, a wandering, humorous, disreputable band of maenads and satyrs, and his divine power was exercised through the group rather than by decree. Likewise, Myuria is able to lighten up during her travels with Edge's crew, and the slight levity about the party helps give her respite from her pain.

Although Myuria bears Dionysus' name, her story also resembles that of Dionysus' wife Ariadne, who is suddenly abandoned by her lover on Naxos. Mythological accounts emphasize her grief and anger before Dionysus finds, comforts, and marries her.

Myuria was born November 5th, 2074, and Bacchus on May 5th: the same day, exactly six months apart. These two characters carry the Greek and Roman names of the same god, whose birthdays are set at opposite poles of the year.

Bacchus D-79 and Vulcan S90 → Bacchus and Vulcan



Bacchus D-79 is a reference to Bacchus, the Roman god of wine, vegetation, pleasure, festivity, madness and wild frenzy. Notably, Myuria Tionysus' name is a direct reference to Bacchus' Greek equivalent, Dionysus, meaning *Star Ocean 4* features two characters named after the same God. Bacchus' daughter, Vulcan S90, is also a reference to Vulcan, the Roman God of fire, forges, metalworking, and conflagrations.

Bacchus/Dionysus was "twice-born" after his mortal mother, Semele, was destroyed by Zeus' divine fire. Zeus rescued the unborn Bacchus and carried him to term inside his thigh. In later Orphic tradition, an earlier Bacchus was dismembered by the Titans, and subsequently "reconstituted" or reborn after they preserved one organ—his heart. In *Star Ocean 4*, while studying stone sickness, Bacchus' biological body is afflicted with the disease and he becomes severely disabled. His brain and spinal cord are preserved, and the rest of him is transferred

into an artificial body originally developed for medical treatment. Meanwhile, his organic body is allowed to regenerate separately, and in his ED, Bacchus eventually returns to his flesh and blood form. Like the mythological Bacchus, whose gestation occurred in a second vessel, allowing him to be born again, *Star Ocean 4*'s Bacchus is allowed to live in a replacement mechanical body, giving him a second chance at life.

Bacchus' metal exterior functions as a Dionysian mask: his enormous armored body hides what he originally looked like, and its cloaking system can make even that substitute identity invisible. More importantly, Bacchus' mechanical body conceals his actual personality. He is described as severely logical and unsociable, but possesses a warm and passionate side. Bacchus himself worries that mechanization is making him emotionally cold. However, his artificial body can also "tremble with excitement," and his other battle lines associate victory with recovering "heat."

Anamnesis makes the underlying heat-under-ice explicit. Bacchus is described as "cold justice," and one of his talents is named "Heat Hidden Within Steel." He's resistant to freezing; his emotional and moral heat are 'inside' his metallic shell.

Star Ocean 4's Bacchus' deepest personal anxiety is not death, but estrangement from his wife Freesia since undergoing cybernetic modification. He fears that she no longer loves him, and his final PA is explicitly titled "I Long for My Wife." However, in his ED, he is able to finally return to his organic body and reunite with Freesia. The mythological Bacchus governed regeneration, pleasure, sensation, fertility, family, and liberation: likewise, in-game Bacchus regains a body capable of ordinary intimacy and warmth, returning to his wife and the domestic sphere that later produces his daughter, Vulcan. Rome also identified Bacchus with Liber Pater, "the Free Father."

The mythological Bacchus' single immunity was to poison. *Star Ocean 4*'s Bacchus' base resistance against Poison is 20, while all other status ailments are 0.

Bacchus' official birthday is May 5, placing him under the sign of Taurus. Dionysus/Bacchus was repeatedly represented in taurine form or with bull-like attributes, and was often invoked as a horned or bull-shaped god. *Star Ocean 4*'s Bacchus is also conspicuously massive and broad, emphasizing weight, power and a charging, physical fighting style.

While his daughter, Vulcan, is named after the forge god Vulcan, and her character revolves around several Vulcan and Bacchic themes, primarily the release of powerful emotions beneath an artificially controlled exterior. In turn, Bacchus' character also resembles the metalworking Vulcan, making the father-daughter duo inverses of each other.

Vulcan was the Roman divine metalworker who created armor, weapons, buildings and ingenious mechanisms for the gods. He represented controlled fire applied through technology as well as uncontrolled, destructive fire: volcanoes, fiery explosions, and scorching heat. Roman worship regarded Vulcan's power cautiously due to his propensity to erupt in catastrophic fire. *Star Ocean*'s Vulcan S90 also contains the Vulcanic eruptive quality: she normally speaks in a

calm, disciplined, and analytical manner, but she is actually extremely emotional: when excited, happy, or chastised, her speech becomes childlike, and she cries loudly and easily.

In the Greek tradition, Vulcan (called Hephaestus) was conspicuously separated from Olympian society. He lived and worked apart from the other gods after Hera cast him out from Olympus for his failure to embody the expected perfection of divinity. Indeed, Vulcan was the most emotionally expressive Olympian and the god most incapable of maintaining a "dignified" demeanor—he wept, pleaded with his mother, and deliberately played a buffoon to defuse a quarrel between Zeus and Hera. Likewise, Vulcan S90 is sent to the distant Dapht system to observe the planet Daphtes, where she spends an extended period of time alone. Having felt compelled to behave in a way that doesn't disgrace her father's legacy, Vulcan had downplayed her spontaneous, fiery temperament with a cool mask, but the time she spent in isolation removed that pressure and social gaze under which she'd lived as the daughter of her famous hero dad.

The Greek mythological Vulcan also has an uneasy relationship with divine status and parental judgment. He was a god and child of an Olympian, but Hera rejected him because he couldn't embody perfect poise. His pivot to craftsmanship becomes both a response to that rejection and an independent basis for Vulcan's legitimacy.

Bacchus also resembles the Greek mythological Vulcan—Vulcan was disabled, mocked by the other gods for his slow and clumsy gait. *Star Ocean 4*'s Bacchus is the slowest in the party. Bacchus is also proficient in Engineering, which allows him to update his weapons and armor, as well as create weapons for his comrades. This was Vulcan's divine job description: he equipped Achilles' shield, Aeneas' armor, Zeus' thunderbolts, and Heracles' greaves.

Moreover, the single most famous Vulcan story was shared in Demodocus' song in *Odyssey* VIII, describing how Vulcan, the lame artificer, married the most beautiful of the goddesses (Aphrodite), and, tormented by the conviction that she didn't want him, built an unbreakable net to prove it. Likewise, Bacchus has a wife on En II whom he hasn't seen since his cyborg modifications, which occasionally leads to bouts of depression, as Bacchus is convinced that she's fallen out of love with him.

Lymle Lemuri Phi and Cerberus → Lemur and Cerberus



Lymle Lemuri Phi's middle name, Lemuri, references the Roman Lemures, the malevolent, restless spirits of the unburied dead (which also gave rise to the mythical lost continent of Lemuria). Likewise, Cerberus' name references the Greek mythological hound, Cerberus, who guarded the entrance to the underworld, allowing the souls of the dead to enter Hades, but preventing them from escaping back out to the world of the living.

The Lemures were made up of souls who suffered improper deaths and unfinished burials. Roman households appeased them at the Lemuralia in May, where they walked the house at midnight, threw black beans over their shoulder, and chanted nine times. Lymle's character reverses this appeasement ritual: when she was six, she drew an errant symbol and opened a portal to the demon realm, sending several decades' worth of hatred and fear flowing into her heart all at once. As the Lemuralia was a rite to keep the malevolent dead *out* of the house;

Lymle accidentally performed a rite to let them *in*, as though her entire body were a haunted house.

Roman lemures were not usually individualized ghosts: they represented a more diffuse category of abandoned, angry, hungry, or improperly settled dead. Likewise, Lymle is not possessed by one or a handful of demons—instead, several decades' worth of them pour into her simultaneously.

The Lemures were frozen at the moment of their death and doomed to wander in a forever-arrested state, unable to move on. In *Star Ocean 4*, to keep herself from breaking down, Lymle shut off her emotions, and since then, she has not aged one bit, and at fifteen her body and mannerisms are still frozen at six years old.

Just as the Lemures' restlessness derived from unfinished funeral rites, Lymle's character arc revolves around an unfinished funeral. After losing her parents, she was raised by the village chief, Ghimdo Triom Phi, as her grandfather, and is seeking the cure to the illness slowly killing him. In the secret Faize ED, she cries at her grandfather's grave when a figure who resembles Faize appears and places a daisy in her hair. Lymle turns to smile at him. After having properly wept and mourned her grandfather, she completed the rite and can finally be at peace. Unlike the Lemures, she can move on, and two years later Lymle becomes a Symbology teacher who is finally able to show genuine emotion.

Inspired by the Roman Lemures myth, a later legend, imagined in the nineteenth-century, developed around a lost land called "Lemuria," which was initially theorized to explain why lemur fossils appeared in India and Madagascar while being conspicuously absent from Africa and Central Asia. Occultists famously took interest in the Lemuria theory, developing it further to propose that there were once seven ancient races of humanity, and Lemuria was home to one of them (called the Lemurians). Lemurians were imagined as a 15-foot-tall, four-armed, hermaphroditic race that flourished alongside the dinosaurs. Fringe theories suggested that these Lemurians evolved into the lemurs we have today.

Lymle is from the remote ancestral world of Lemuris. Like the fabled and occult versions of Lemuria, Lemuris is both homeland to a lost race and the place to which they might return. *Star Ocean 4*'s Lemurians are generally small in size, a product of the environment they live in, likewise, Lemuria was originally conceived as the once-staggeringly tall ancestors of now miniature, tiny lemurs. Lemuris is similarly filled with ancient ruins and an incompletely understood history. *Star Ocean 4* reveals that Lemurians and Eldarians share remote ancestry, after which Lemuris is proposed as a new home for the surviving Eldarians following the destruction of Eldar.

Lymle's guardian and servant, Cerberus, inverts the mythological Cereberus role and function. The Greek Cerberus let souls into Hades and ensured that they would not be allowed to escape out. Lymle's Cerberus, a denizen of the demon realm, sensed Lymle's fear and extracted her

from the portal she accidentally opened up, pulling a soul back out from the underworld. The Greek Cerberus had three heads, and in *Star Ocean 4*, Cerberus generates an additional head on each shoulder in his ultimate move, Trinity Blaze, to breathe hell fire from three mouths. Lymle herself specializes in the fire element, and her base resistance against Freeze is 20, while all other status ailments are 0.

Classical Cerberus was terrifying, monstrous, and flesh-eating, but he was not necessarily evil. His aggression was only directed against those who attempted to violate the boundary he guarded. He was fundamentally a loyal watchdog of Hades. Likewise, Lymle's villagers fear her partly because she can summon Cerberus, but Cerberus doesn't threaten, corrupt, or betray her. He protects her and attacks only when she calls upon him in combat.

STAR OCEAN 5

Fidel Camuze → Fides



Fidel's name references Fides, the Roman Goddess of faithfulness, loyalty, trust, and good faith. *Star Ocean 5* also supplies an antithesis to Fidel: the section of the game's title, *faithlessness*, is embodied in the antagonists, the Kronos rebel faction. A rebellion necessarily involves a broken faith with a sovereign; faithlessness in its political form.

Fides didn't vaguely embody "faith": her full title was Fides Publica Populi Romani ("Public Trust of the Roman People"), presiding over oaths, treaties, and the protection owed to those under your word. Her temple housed Rome's state treaties; she was the divine surety that a promise, once given, bound you to the promisee. She also embodied the strong's duty to protect those under their care.

Fidel's arc is a chain of protection oaths, each one escalating in scope. He's introduced as the swordsman who guards the village of his birth—and after Sthal suffers repeated attacks, Fidel assumes responsibility for the public's safety that the military failed to provide. Then, he becomes a protector bound by his word: he finds the amnesiac Relia and decides to become her guardian, which sets the events of the story in motion. Then, when Fidel receives his dead father's sword, the Insignivon, he accepts the sword and vows to protect not only Relia and his friends, but all who need his aid—widening his personal oath into a public one a la *Fides Publica*.

Fides was overwhelmingly depicted with a one-handed *dextra data*, which was a clasped or open-palmed right hand to symbolize a pledge. The Roman handshake to cement an oath was an act of Fides, which is why people in the modern day say their word is their "bond" and seal promises with a right-hand shake. Fidel, in turn, is a one-handed swordsman, wielding his weapon with the right hand to execute his oath of protection.

Fides was frequently paired on Roman coinage and in cult with Victoria (the Roman Goddess of Victory), because the two needed each together: an army wins (Victoria) only if it keeps faith with its commander (Fides). Likewise, Fidel's close comrade is a man named [Victor, whose character references the Roman Victoria](#). Victor is described as a faithful, trustworthy Resulian soldier, and the duo represent *Star Ocean 5*'s non-magic sword-fighters of the King's Chosen, both derived from the same teacher.

Victor Oakville → Victoria



Victor is a reference to the Roman Goddess Victoria, who presided over the loyalty, victory, and triumph of Rome's soldiers. Victoria's statue stood in the famous Altar of Victory in Rome's Senate, and her martial dominance conferred Rome's emperor ultimate protection.

Victor is the captain of the King's Chosen, an elite military brigade of the Resulian Army called the Praetorian Guard. The Praetorians were imperial bodyguards, mirroring Victoria's protection of the emperor. Victoria's defining epithet was *Victoria Invicta*, the Unconquered Victory. In *Anamensis*, Victor's official stamp reads "Invincible." As the party's tank, Victor has the highest base HP and DEF stats—likewise, Victoria wasn't the goddess of attacking; she was the goddess of not being defeated, personifying the guarantee that Rome would not fall to its enemies.

In the Greek tradition, Victoria (called Nike) never occupied a central role—she accompanied Zeus, Athena, charioteers, athletes, generals, and other conquerors. She was described as a mediator of success between divine power and human effort, conferring victory upon others and not for her own self aggrandizement. In *Star Ocean 5*, Victor embodies that virtue precisely: he's not the protagonist; he's the one who "decided to fight alongside his master's son, Fidel." He facilitates Fidel's success: appearing during Fidel and Miki's battle on the Coast of Minoz to assist them, escorting them to Central Resulia, serving as an experienced officer beside Fidel, and passing down the teachings and reputation of Fidel's father, Daril. As mentioned in Fidel's section, [Fidel references Fides \(the Roman Goddess of faithfulness\)](#), who was frequently paired on Roman coinage and in cult with Victoria, because the two needed each other: an army wins (Victoria) only if it keeps faith with its commander (Fides). Victor and Fidel are close comrades, and the duo represent *Star Ocean 5*'s non-magic sword-fighters of the King's Chosen, both derived from the same teacher.

Victoria's defining act in Greece was the physical bestowal of a crown/wreath upon the victor's head. She would descend from the heavens to place the crown, which is precisely the moment victory is conferred. Thus, Roman victors were honored with a laurel, Victoria's representative plant, and the *corona civica*, an oak-leaf crown awarded specifically for those who saved the life of a fellow citizen in battle. The oak-leaf crown was one of Rome's highest military distinctions. Victor's surname, Oakville, gestures to this history and his in-game role as savior. Moreover, Victor in his ED commits himself to passing down the techniques "bestowed upon him by Daril" to the next generation of Federation swordsmen. Victor receives a victorious art from his master and confers it onward, mirroring Victoria's role as one who hands victory to others.

In the *Star Ocean* series, several "Albel" proxies exist, most notably Arumat (in SO4) and Victor (in SO5); all of whom are named after Greco-Roman mythological figures. Arumat, as Albel's first successor, [is named after Thanatos](#), Nox's son. Victor, as Albel's second successor, [is named after Victoria](#), Nox's granddaughter. Arumat precedes Victoria in the genealogical line, mirroring the generational inheritance from child -> grandchild.

Specifically, Victor is a deliberate composite of both Albel *and* Nel: Victor's personality resembles Nel's (e.g., their loyalty to the Crown is their principle identity, they are both so dedicated to their duties that they shirk socializing or romance, both appear blunt and austere, etc.), and Victor's looks resemble Albel's (e.g, the silhouette and two-toned hair, except Victor's hair is blonde and red, incorporating another Nel influence). Victor's battle skills are lifted from

both Albel and Nel (e.g., Air Slash, Double Slash, Flying Guillotine, Dragon Roar, Divine Wrath), and in *Anamensis*, Victor wields Nel's weapon. In effect, Victor is the combination of Albel's martial force with Nel's loyal duty. Likewise, the Greek Victoria was the daughter of Pallas and Styx, the God of Warcraft and Goddess of Binding Loyalty. Nox was Pallas' mother-in-law in Hyginus, and Pallas was Zephyr's uncle. Styx was also Zephyr's aunt through marriage, and both Zephyr and Styx were associated with the western edge of the world (Zephyr as the West Wind, and Styx personified as the river to the underworld at the western edge of the world). Zephyr was the only Wind Anemoi explicitly associated with the land of the dead, and Styx presided over the underworld's river. Zephyr's own household was also connected to Styx through its mistress, Iris, who gave birth to Zephyr's son, Eros (the God of Desire), who is the only child that is shared among Nox and Zephyr across different mythological traditions. Styx also gave birth to a winged, wind-swift figure in Victoria, who flew and descended through the air.

Victoria's father, Pallas, represented violence, battle, and exceptional aggressiveness; his name was associated with brandishing a sword. Likewise, Albel drops the God of War symbol when the player defeats him at the Bequerel Mountain Path. However, Victoria's mother, Styx, was an Oceanid who represented the binding oaths to which even the gods swear allegiance. In Hesiod, when Zeus went to war against Kronos, the Titan King, Styx is the first to bring her children (including Victoria) to stand with Zeus, and Zeus rewards her by making the water in her river divine and ensuring that her children would always be kept beside him. Likewise, Nel brings Fayt and Cliff to Aquaria, whose rivers are said to have been blessed and divined by the Father God Apris. Similarly, Victor in *Star Ocean 5* aligns his party and country with the Federation (the sovereign order) to quell a rebel faction named Kronos (which itself references Kronos, the Titan King).

Miki Sauvester → Vesta



Miki's English surname, Sauvester, is ソーヴェスタ (Sovesta) in the Japanese game, whose final four characters are ヴェスタ (Vesta), referencing Vesta, the Roman Goddess of the warm hearth, the home and domestic sphere, and familial community.

Miki is strongly associated with the Vestal sphere: she and Fidel are childhood-friends raised as siblings in one household, Miki regards him as an older brother, and eventually assumes a nurturing, maternal role toward Relia. Miki is also the party's principal healer. Vesta's fire is what turned a building into a *home*, and Vesta's sacred duty was to ensure the flame in the hearth was never extinguished. Vestal Virgins had to keep the fire perpetually alive, and letting it die was a catastrophe requiring ritual rekindling. Miki's offensive signets are Fire, Earth, and Light, which are the literal components of a hearth (fire upon the earth, giving light to a home). In Ovid's *Fasti*, Vesta is explicitly identified with the Earth because it contains perpetual fire and symbolizes home.

Vesta's priestesses, the Vestal Virgins, were a small sacred order who tended the flame and were distinguished from ordinary women by their consecration. Likewise, Miki's magic is a consecrated art: she has signets imbued on her back that resemble tribal tattoos. Miki learns healing powers to emulate one of her parents and greatly resembles her late mother, mirroring how Vestals handed down the sacred art of keeping a flame alive.

Vesta was a virgin goddess and had no children, yet she presided over the family and was maternally protective without being a biological mother. Miki wastes no time taking on the role of Relia's surrogate mother despite not giving birth to her, and this surrogacy is made official in her special ED. Relia also regards Miki as a mother because of how diligently Miki takes care of her. Miki's related PAs are titled "Family Ties," "Mother and Child," "Parents and Loneliness," and "Miki the Matron." Miki is also uniquely frugal: her PA "Patch Conversion" reveals that she instinctively converts money into the number of patches she could purchase for old clothes, and earlier PAs establish that she dislikes gambling and has an obvious poker face. As stewards for the household, Vesta embodied responsible domestic management.

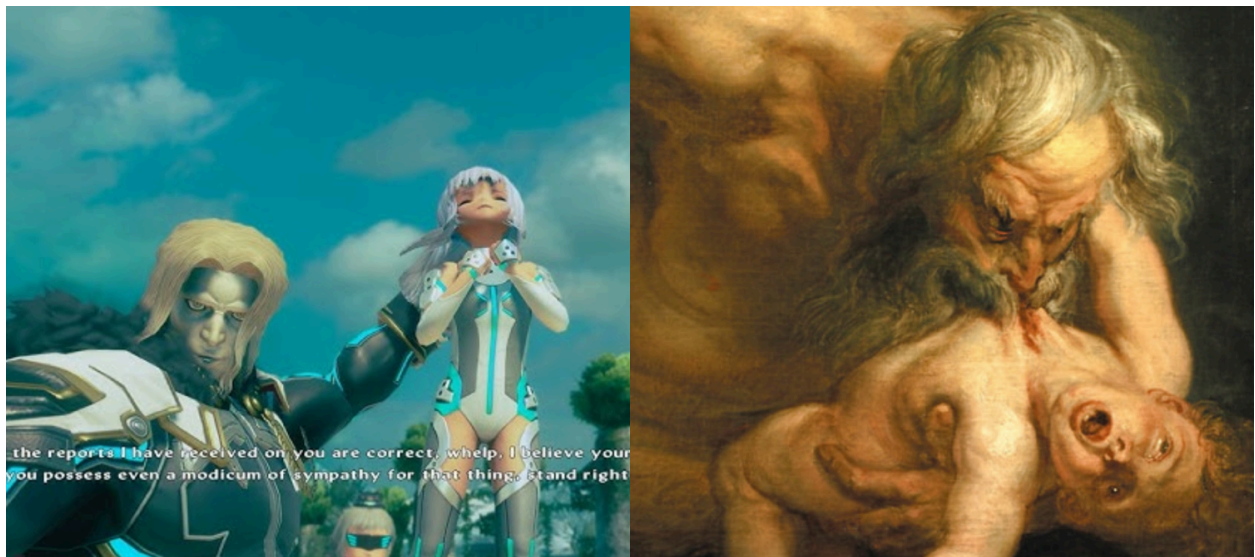
Vesta also governed the hearth as a place to cook and enjoy food. Vesta received the first offering at meals, was associated with the baking of the sacred *mola salsa*, and millers and bakers played a principal role in her festival, the Vestalia. Miki's single most emphasized quirk is that she enjoys eating and often eats too much. She can "devour everything listed on a restaurant's menu on her own."

Vesta famously remained at home while the other gods journeyed with Zeus. Miki inverts that image: she emphatically refuses to remain behind when Fidel leaves Sthal and insists on accompanying him. However, she makes the "hearth" within her portable: teaching Anne how to cook rice, worrying about laundry, repairing and repurposing clothing, making handkerchiefs, planning the parties meals and desserts, and cleaning their camp. Her related PAs include "A Beautiful Day for Laundry," "Miki the Patisserie," "Chez Miki," "The Basics of Cooking Rice," "Cleaning for Klutzes," "Miki's Handkerchief," "The Luxury of Eating," "Space Food," and

"Neverending Story of Sweets." When Greek or Roman settlers founded a new community, they often carried fire from the sacred hearth of the mother city and used it to kindle the hearth of the new settlement. The new household or colony was thereby treated as a continuation of the old one rather than a completely new settlement.

Miki's Reserve Rush skill, which heals and revives incapacitated party members, is called "Arcadia." Arcadia references the Greek classical idyllic homeland of Arcadia, a pastoral paradise of belonging—the perfect home. Vesta protects the household; Miki's most powerful heal is likewise named after the Greek archetype of a platonic home.

Kronos → Kronos

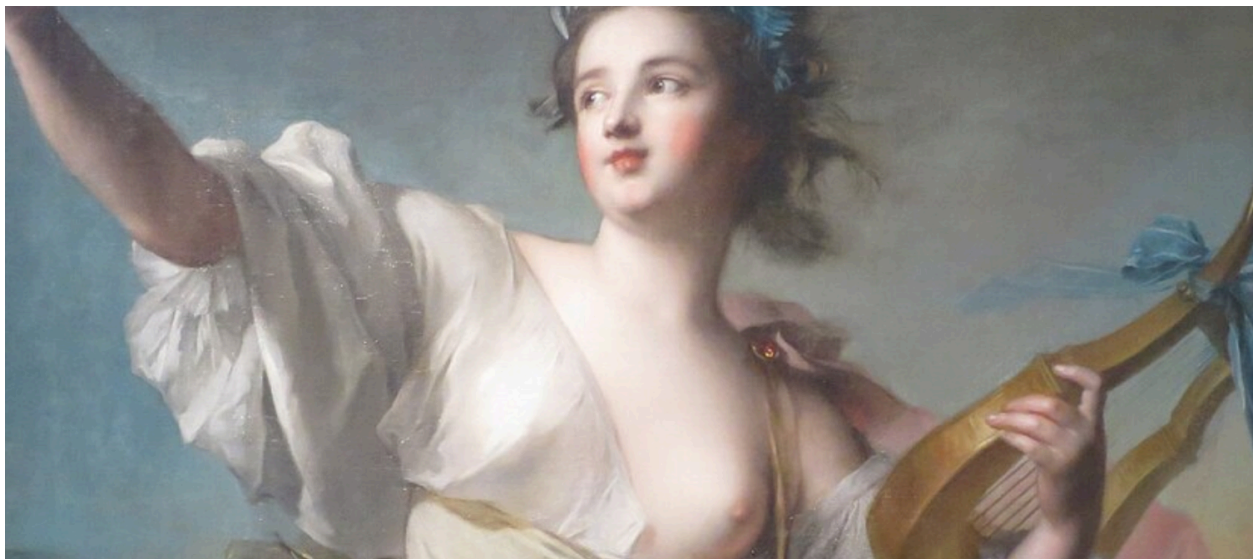


Star Ocean 5's antagonist Kronos, the hostile organization researching children implanted with spacetime manipulation signets, references Kronos, the Greek personification of Time.

Kronos was the Titan father of Zeus who famously swallowed his own children because he feared the power they might acquire and wield against him. *Star Ocean 5*'s Kronos exploits children as containers for a dangerous power: engaging in scientific research into spacetime symbology, Kronos conducts experiments on Relia and Feria, both of whom possess powers that can stop or manipulate time. General Alma, operating as Kronos' agent, ultimately fuses with Feria, 'consuming' her to transform himself into a being classified as "Divinity." After the mythological Kronos learned that his children contained uncheckable power, he treated them not as people but as objects to be contained and consumed. He swallowed them to preserve his power, and his rule ended when the children turned against him. Similarly, Relia and Feria eventually cooperate to enable the party to defeat him.

In *Star Ocean 5*, President Mutal serves as the president of Kronos and the most influential political figure in the Omphalos System. General Alma's dissident faction operates from the Alcazar of the Golden Age, and the final approach to him passes through an extradimensional region called Kronos' Sickle. These incorporate multiple interconnected references to the same Greek myth: Kronos as the Titan King, who ruled during the Golden Age. Kronos' signature weapon was a sickle, with which he overthrew Uranus. The omphalos stone was the stone Rhea gave Kronos, which he unknowingly swallowed thinking he was swallowing the infant Zeus.

Terpsichorean Genesis, Interlude, and Denouement → Terpsichore



Terpsichorean Genesis, Interlude, and Denouement is a reference to Terpsichore, one of the nine Greek Muses and daughters of Zeus and Mnemosyne. Her name meaning "Delighting in Dance", Terpsichore presided over dance and choral singing.

Terpsichorean Genesis, Interlude, and Denouement is the third and final area of the postgame Maze of Tribulations. It contains subsidiary locations beginning with Genesis, then Interlude I-IV, followed by Denouement, where the Ethereal Queen is fought. The sequence is named as though it were a dance/theatrical performance: "interlude" means an intervening performance between larger sections, while "denouement" means a drama's resolution. In Japanese, the last section is called "Interlude of the Heavenly Dance," where the character 幕間 refers to the interval between stage acts.

STAR OCEAN 6

Laetitia Aucerius → Laetitia



Laetitia's name references Laetitia, the Roman Goddess presiding over public joy. During the October 28, 2021 reveal of *Star Ocean 6*, the Japanese website and official Twitter account listed Laetitia's name as "Laetitia," and tri-Ace only later stylized the spelling to "Laetitia."

As the personification of a Roman virtue, Laetitia served as propaganda for Roman legitimacy, the embodiment of Rome as a joyful, flourishing place. Her epithet, Laetitia Publica ("public gladness") was a political message. Her iconography was bright and sparkling: she was depicted on Roman imperial coinage, usually as a woman holding a wreath and a ship's anchor, since *laetitia* also extended to the joy that erupts at another's safe arrival, symbolized by the ship anchoring itself home. Laetitia Aucerius, likewise, is a silver-haired and clothed crown princess whose radiance is a public, political fact: her radiant personality is admired throughout her kingdom. Her name is on the "coinage" of the kingdom: her country is Aucerius, and she is Laetitia Aucerius. Moreover, Laetitia's story is triggered after she saves a man who fell from the sky by bringing him safely to ground, and much of ensuing plot involves her intending to board a ship, moving between ports, delivering medicine to plague-struck towns, and generally being the deliverer of relief from port to port.

Laetitia personified the buoyant and social form of gladness, and as such, Laetitia's personality is almost supernaturally joyful. She often finds people's foibles and flaws (e.g. Albaird's or Welch's) amusing. That being said, Laetitia was primarily a goddess of imperial, public joy rather than private happiness. She was a collective condition of the Roman people and government. Laetitia, in *Star Ocean 6*, is not just a cheerful princess; she is the crown princess of Aucerius,

who leaves the security of the royal palace on a secret journey to find Midas because she hopes to improve the deteriorating political situation between Aucerius and Vey'l.

Roman Laetitia was frequently connected with imperial families, marriages, heirs, and public mirth after dynastic continuity was secured. Roman royal weddings were conventional "Laetitian" events: the celebrations promised peace and prosperity. In an inversion of this theme, Laetitia offers to marry Ger'rard in order to delay Vey'l's military action. Her wedding is arranged within days, while her companions prepare the operation that will interrupt the ceremony and rescue her.

The wedding is not undertaken for Laetitia's personal happiness: the personification of joy enters a joyless wedding to purchase a future in which the public may experience joy. Laetitia's sacrifice demonstrates the distinction between self-serving pleasure and Laetitia Publica. However, her interrupted wedding distinguishes true joy from propagandistic or political spectacle: Laetitia, after all, was primarily a propagandist tool for the state that did not actually reflect the actual joy of the Roman populous, just as Laetitia's willingness to marry Ger'rard didn't actually reflect her honest desire to do so. Genuine peace only becomes possible after the party violently puts a stop to the marriage.

Laetitia's prim demeanor betrays her penchant for wearing armor and her skill with dual blades. Likewise, Laetitia was often deployed on Roman coins backed by Victoria, communicating that Rome's joyful reign was secured by force. As such, Laetitia takes up dual blades to defend her kingdom's flourishing.

Midas Felgreed → King Midas



Midas' name references the Greek mythological figure of Midas, the Phrygian king who, greedy for wealth, asked the Greek God Dionysus to give him the power to turn everything he touched into gold. Midas' last name, Felgreed, also has the word "greed" baked into it.

The mythological Midas' touch was permanent and transformative; everything he laid his hands on turned into gold. Tragically, he hugged his child daughter and turned her into a gold statue as well. Midas Felgreed is also defined by a single transformative touch: he laid his hands on Albaird as a dying child and changed his flesh into a prosthetic using semiomancy, which was designed to grow as if it were true flesh. While the mythological Midas turned living flesh into dead, rigid, and inorganic metal, *Star Ocean 6's* Midas does the opposite: taking dead material and making an artificial limb grow like organic flesh. When Midas joins the party, the player receives the achievement "Great Sage Midas," subtitled as "The Midas Touch." One of Raymond's first PAs with Midas is also called "Do Not Touch!"

King Midas initially earned Dionysus' favor through an act of kindness, after he treated Silenus as an honored guest for ten days and nights and safely returned him to Dionysus. A grateful Dionysus offered Midas a reward, but Midas chose badly, begetting disaster. Likewise, Felgreed's exile was precipitated by a morally admirable act, after Midas intervened to save Albaird. In the myth, Midas' life is ruined through his golden touch. Midas' healing touch similarly destroys his life. Many decried the transplantation procedure as a blasphemous act, and Midas and Malkya were judged and subsequently banished. The mythological Midas starves alone amid the gold his touch created, while *Star Ocean 6's* Midas is stripped of his exalted position in court and exiled as an ornery hermit because of the miracle his touch performed.

Both Midases experience collateral damage: the mythic Midas' touch harms those closest to him (most notably, his daughter); the in-game Midas' touch takes down everyone in his orbit,

including Malkya (exiled); Maester Deforges (dies after exile), the entire countries of Aucerius and Nihlbeth (severed diplomatic relations), Nina (orphaned into fosterage after her father dies in exile).

King Midas' principle vice was greed. Regardless of the thing desired (in Midas' case, gold), Midas wanted too much of it, even past the point where it served him. Midas' surname bakes in that "greed," but Midas Felgreed is greedy for knowledge rather than gold, which the game treats as his defining flaw. *Star Ocean 6*'s Midas is one of Aucerius' greatest semiomancers and engineers, but is also an eccentric with an insatiable thirst for knowledge, which compels him to disregard law and ethics. Midas' Fulga carries the same moral ambiguity as the golden touch. Midas initially conceived of the Fulga as an aerial semiomantic vessel to revolutionize travel and didn't originally intend it for it to be a weapon, but nevertheless, it acquired military applications as an aerial machine of war. In Laetitia's PA "The Dream Diagnosis," telling Midas that she dreamed about money causes a major AP loss of -8, but telling him she dreamed about the Fulga causes in Midas a +4 increase.

The mythological Midas was divinely punished for his impiety against the gods. Felgreed's ruin is also a religious one: his healing is judged a blasphemy and a violation of divine law. The mythological Midas was a materialist and a maximalist, but the exiled Midas is a detached minimalist who holds himself apart from society, committing to nothing and refusing to be bound. However, *Star Ocean 6*'s Midas is "fabulously dressed" even in exile, evoking the splendorous Midas the King.

After being purified of the curse, King Midas comes to hate wealth, leaves courtly life, inhabits woods and fields, and follows Pan into the mountain country and caves. *Star Ocean 6*'s Midas once held a prestigious position in the Kingdom of Aucerius, but upon exile he lives as an ornery hermit in Eda, a remote mountain settlement deep in Aucerius' hinterlands. After withdrawing to the mountains, King Midas attended a musical contest between Pan and Apollo. The mountain god Tmolus judges Apollo's refined lyre superior to Pan's rustic pipes. Everyone agreed with Tmolus' verdict except Midas, who called it unjust. Apollo responded by transforming Midas' ears into donkey ears, which externalized Midas' failure of discernment: he heard the same performance as everyone else, yet his pride produced the wrong conclusion. After Apollo's punishment, King Midas was forced to hide his donkey ears beneath an unusually conspicuous purple turban. *Star Ocean 6*'s Midas' enormous purple hat is a visual homage to his myth.

U.D. Hercules → Heracles



U.D. Hercules is a reference to the Greco-Roman God Hercules (Heracles in Greek), defined above all by his superhuman strength.

U.D. Hercules is a giant Scum-controlled golem whose tremendously destructive fists can shatter their targets on impact. The basic parallel is inverted: Hercules normally protects civilization by destroying monsters, while U.D. Hercules is itself a monstrous artificial creation that the heroes must destroy.